

Fall 10-26-2001

Lehigh University Philharmonic and Lehigh Choral Arts

Lehigh University Music Department

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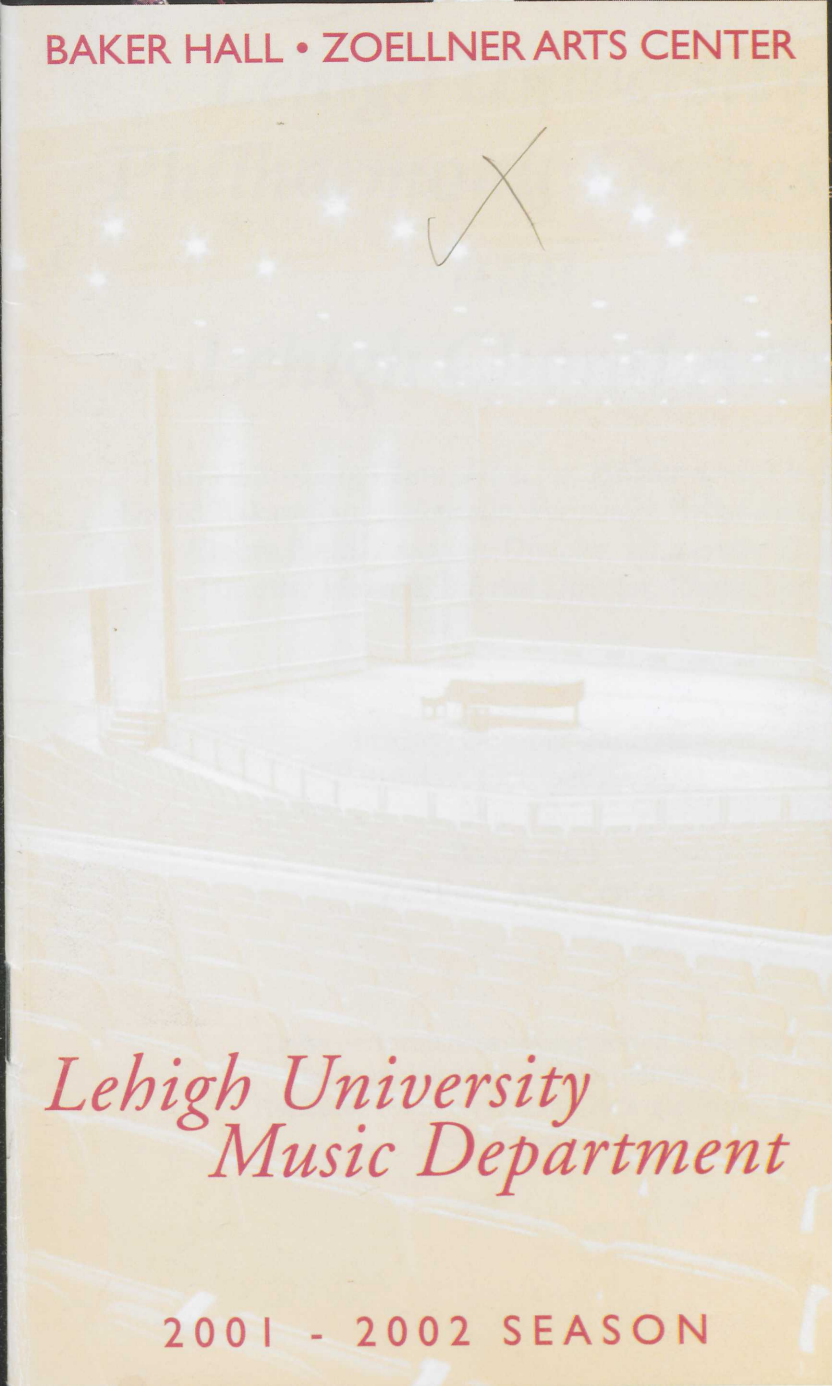
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BAKER HALL • ZOELLNER ARTS CENTER



*Lehigh University
Music Department*

2001 - 2002 SEASON



Lehigh University Music Department presents

*Lehigh University
Philharmonic Orchestra
and
Lehigh Choral Arts*

*Paul Hsun-Ling Chou, Director, Philharmonic Orchestra
David Bakamjian, violoncello, Weinstock Artist-in-Residence
Debra Field, Associate Director, University Choir
Timothy Harrell, Interim Director, Choral Union*

*Friday, October 26, 2001
Saturday, October 27, 2001
8:00 P.M.
Baker Hall
Zoellner Arts Center*

*These performances are supported in part by
Tallman, Hudders and Sorrentino, P.C.
The ZeeK! event on October 26 is sponsored by
Creative Kids Club.*

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- Refrain from talking while music is being performed*
- Refrain from applause between movements*
- Do not use flash photography or recording devices*
- Turn off all pagers and cellular phones*
- Turn off alarms on wrist watches*
- Do not smoke anywhere in the facilities*

MUSIC DEPARTMENT STAFF

Professors - Paul Salerni, Steven Sametz, Nadine Sine (chair)

Associate Professor - Paul Chou

Assistant Professor - William Warfield

Lecturers - Eugene Albulescu, David Diggs

Adjuncts/Private Instructors - Eduardo Azzati, David Bakamjian, Helen Beedle, Lise Carlson, Christopher DiSanto, Debra Field, Linda Ganus, Brett Grigsby, Tom Guarna, Timothy Harrell, Tim Harrison, Carter Henry, Mark Hulsebos, Laura Johnson, Vic Juris, Robin Kani, Paul LaFollette, Marko Marcinko, Richard Metzger, Albert Neumeyer, Patricia O'Connell, Gene Perla, Irmgard Pursell, David Riekenberg, Timothy Schwarz, Susan Shaw, Carolyn Smith, Debra Torok, Eileen Wescoe, Andrea Wittchen, Larry Wright

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PROGRAM

Concerto for Cello and Orchestra
in B Minor, op. 104

Antonín Dvořák
(1841 - 1904)

David Bakamjian, *cello*

Intermission

Schicksalslied, op. 54
for Chorus and Orchestra

Johannes Brahms
(1833 - 1897)

1812 - *Ouverture Solennelle*
op. 49

Peter Ilyich Tchaikovsky
(1840 - 1893)

ABOUT THE ARTISTS



Conductor Paul Hsun-Ling Chou's virtuosity has been described as "stunning, combining electric energy and tenderness." He has appeared as a soloist with the New York Chamber Symphony, the International Chamber Orchestra, Chicago Grant Park Symphony, and the San Angelo Symphony. He has also concertized extensively abroad having appeared in Canada, People's Republic of China, the Czech Republic, and the United Kingdom. Chou has recorded for the BMG/Catalyst label and also has recorded with the progressive rock band Shadow Gallery on the Magna Carta label. Mr. Chou received his formal training at Indiana University earning a Bachelor of Music with high distinction studying the violin under Franco Gulli and the viola with Georges Janzer. He also holds a Master of Music from S.U.N.Y. Stony Brook.

Chou joined the faculty of the Music Department in 1993 after leaving a decade long career on Wall Street working as a software engineer and systems consultant for Balfour Maclaine Corporation and Paine Webber. Currently an associate professor of music, he is the founder and director of the Lehigh University Orchestra Program and the Lehigh University Chamber Music Collegium. In recognition of his accomplishments at Lehigh University, he was awarded the 1995 Faculty Advisor Award and also was the recipient of the 1997 Junior Faculty Distinguished Teaching Award. In 1998, he received the student-nominated Stabler Award for Distinguished Teaching. Off-campus, Chou also devotes his time to educational outreach and appears quite frequently as guest conductor and clinician at music festivals in the United States and Canada. He and his wife, Dr. Karen Huang, reside in Center Valley, PA.



Cellist David Bakamjian performs regularly as a recitalist, chamber player, recording artist and as a member of several New York area ensembles. He has performed at New York's premiere concert halls, appeared several times on National Public Radio and WQXR (NY), and was a winner or finalist in four international chamber music competitions. While a member of the Casa Verde Trio, Mr. Bakamjian completed six critically acclaimed national tours as well as a month-long tour of China. He has appeared as soloist with Philharmonia Virtuosi, The Beijing Symphony, and with the Bachanalia Festival Orchestra of which he is co-principal cellist. He earned his Bachelor of Arts degree from Yale University where he studied with Aldo Parisot, and his Master of Music and Doctoral of Musical Arts degrees at the State University of New York at Stony Brook where he studied with Timothy Eddy and Bernard Greenhouse. He performs with the American Symphony Orchestra and is principal cellist of the New York Grand Opera, the Henry Street Chamber

Opera, the Orchestra at William Paterson University, and the Garrett Lakes Arts Festival Orchestra in Maryland. He was also the principal cellist for the Miss Saigon Theater Orchestra for its entire run in New York City. Mr. Bakamjian is on the faculty at Lehigh University, as well as at several chamber music workshops including Summertrios, Princeton Play Week and the Summer Conference for String Education and Chamber Music at Rowan College in Glassboro, New Jersey.



Along with an active performance schedule, Debra Field teaches private voice, serves as Musical Director for music department productions and is Associate Conductor of the University Choir at Lehigh University under the direction of Steven Sametz. She also conducts the boys' choir at Community Music School in Allentown. She has performed extensively in oratorio, recital and opera in the MidAtlantic region, appearing as guest soloist with the Mendelssohn Club of Philadelphia, New York Chamber Symphony, Philadelphia Chamber Chorus and Bucks County Choral Society. Paul Schlueter of the *Easton Express Times* said, "Soprano Debra Field, from Lehigh's faculty, has a remarkable voice, one that is warm, flexible and precise." The *Wilmington NewsJournal* praised her program of Brahms Lieder with the MidAtlantic Chamber Music Society by stating, "Her diction was wonderful and her ability to change moods and styles between songs impressive." Field joins violinist Paul Chou and pianist/composer Paul Salerni regularly in performance in the Valley and abroad. She has performed leading opera roles and created the role of Mrs. Murry in Libby Larsen's *A Wrinkle in Time*. Ms. Field appeared as Susanna in *Le Nozze di Figaro*, Lehigh University's first professional production, and in this past September's production of *Il Barbiere di Siviglia*.



Timothy Harrell is the Interim Lehigh University Choral Union Director while Dr. Steven Sametz is on sabbatical this semester. Mr. Harrell is Organist/Choirmaster at Trinity Episcopal Church in Solebury, PA. He is also University Organist and accompanist for Choral Union at Lehigh University. He is a past member of The Princeton Singers, having recorded three compact discs, both as singer and accompanist. Mr. Harrell is a graduate of Old Dominion University with a Bachelor of Science degree in organ performance, and earned a Master of Music degree in organ performance and church music from Westminster Choir College, studying with Joan Lippincott. He has served as Organist/Choirmaster at Trinity Cathedral, Trenton, NJ, St. John's Episcopal Church, Olympia, WA, Adjunct Professor of Music at Pacific Lutheran University, Tacoma, WA, Organist at Doylestown Presbyterian Church and Organist at First United Church of Christ, Quakertown.

The Lehigh University Philharmonic Orchestra

Paul Hsun-Ling Chou, *conductor*

Violin I

Brian Hwang,+
concertmaster
Andrea Stanus
Bevin Milavsky
Adam Lipman+
Sarah Rickman
Nicole Costello
Jenna Warner
Takeshi Horochi
Jessica Setley
Karen Ambrose
Christine Hofmeister
Todd Watkins
Kathy Stehly
Nobuya Tokutake
Domenic Salerni

Viola

Irene LaBarca
Jimm Reebel
Bonnie Hoffman
Katy Dubina
Ed Lotto
Corey Derdiger
Tim Schwarz

Cello

Anthony Fischer
David Kirsch
Annelise Preslan
Eric Pilarczyk
Katherine Fay+
Andrew Shawaluk
Eric Koester

Clarinet

Ernest Amouzou
Rhonda Arnofsky
Kerry Cullen
Stacy Jones
Katie O'Donnell

Bassoon

Rachel Gill
Philip Kish+
Sam Yu

Horn

Laura Henry
Stephenie Kirschenbaum
Lauren Smith
Scott Weber

Violin II

Lisa Hwang+
Danielle Rhen
Daria Blyskal
Jessica McCreary
Bethany Balta
Christopher Yanaga
Christopher Ferrara
Amar Bhatt
Andrew Jang
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Marsha Bowersox
Sepi Bazel
Susan Vitez
Seth Hosko
Yang Boon Quek

Bass

Carter Henry
John Gaffney
Mary Wheelock
Michael Berry
John Harrison

Flute

Chris Creswell
Jennifer Lynch+
Christine Regalla
Jessica Schocker
Tracy Smith

Oboe

Gail Bauer
Michael Kowalski
Tovah Ross

Harp

Lydia Holiat+

Trumpet

Adam Collura+
Michael Calvanese+
Andy Bauch
Chris MacDonald

Trombone

Matt Puzio
Mike Carbonetta
Devon Battaglia
Matt Bresin

Tuba

Chris Spencer

Percussion

Josh Eaton
Brian Green
Sean McGrogan
Clinton Preslan

Keyboard

Katherine Fay+

winds, brass, percussion in alphabetical order
+ Baker Scholar

Lehigh University Choral Union

Timothy Harrell, *interim Director*

Kevin McCarter, *accompanist*

SOPRANO I

Toshe Asumeh
Sharon Bizik
Barbara Cavalla
Kimberly Coard
Ronda Cook
Kathy Ehrhart
Carolyn Folmer*
Dael Jackson
Joan Miller Moran
Miriam Nachesty
Marianne H. Napravnik
Stacy Onderdenk
Ann Pickin
Cheryl Sinclair
Anne Sollien
Maurine Swanson
Marcia Theiss
Diane Vanderslice
Carol Vickrey
Kathleen Vollrath
Eudora Weaver
Robin Weidner

SOPRANO II

Kim Aquila
Loris Baker
Vi Ballard
Heather Belaus
Chandra Bleice
Sharon Bleice
Beth Borene
Betty Bramblet
Hayley Burns
Tina Campbell
Christen Conarty
Lori Cotabish
Loretta Deutsch
Katie Duncan
Jennifer Elliott
Libera Evans
Linda Frederick
Betty Groth
Ruth Henry
Dee Kalb
Maryann LaPadula
Charis Lasky*
Khalya Lowe
Liz Luber
Jill Mancini
Agnes Moroney
Bethany Nessler

June Okunski
Marissa Perrelli
Danielle Powers
Diana Rodebaugh
Belisa Silva
Meghan Sinneck
Penny Soden
Sonja van den Heuvel
Mary Zugates

ALTO I

Emily Bauerlein
Barbara Bolle
Cheryl Cherry
Gail Cortright
Joanna de Jesus
Lynne Hoxie
Emily Kamman
Heather Knutson
Jennifer Koch
Maura Kutner
Katie Lomas
Cathy Mordosky
Geraldine Mosemann*
Elizabeth C. Ragan
Rickia Reid
Annemieke Rice
Roberta Rothermel
Katie Schiewetz
Sylvia Stengle
Anne C. Taylor
Theresa Teasley
Martine Volmar
Sara Wasserman
Heather Wight

ALTO II

Melissa Alexander
Louise Auchenbach
Joanne Bast
Shirley Baxter
Violet Brown
Patricia A. Chase*
Cindy Comfort
Katie Dyer
Natalie Foster
Clare Garrison
Nicole Hahn
Hope Kunkle
Meisha Lohmann
Mary Lou Miller
Samantha Polak

Dorothy Perschy
Theresa Shaton
Deborah Towner
Darylanne Villard
Lindsay Werkheiser
Linda Williams

TENOR I

Wally Borene
Stephen Buckner
Trevor Colahan
Ronald Mordosky*
Matt Stewart
Jack Vickrey
Eddie Williams

TENOR II

Jamie Henry
Joe Kovach
Andrew Racz
Waid Smith

BARITONE

David Africa
Dave Dunham
John Everett
Coleman Hamel
Ryan Hansen
J. Gordon Maule
Warren Norris
Samuel Philip
Mike Polec
Don Seagreaves
Robert Smith
Bob Sollien
Kalman A. Sostsrecz, Jr.
Lucas Stangl

BASS

Raymond Ballard
Rich Cregar
Chris Creswell
Dave Csencsits
Norman O. Failla
Mike Farbman
Zachary Farrell
Jim Gallucci
Jonathan Havel
Charlie Hazenecz*
Matthew Ilardi
George Schwartzkopf
Jack Vanderslice
En-Tseh Wang

*Section Leader

Lehigh University Choir

Debra Field, *Associate Director*

Cris Frisco, *accompanist*

Soprano

Yu Bao
Gelsey Bell+
Jessica Brams-Miller
Sheryl Cherian
Lori Cotabish+
Katharine Duncan
Meredith Flaster
Genevieve Jones+
Elizabeth Lubert+
Marcia Mierzwa
Meredith Pinckney+
Brittany Schaeffer
Julie Spitzer

Alto

Melissa Alexander+
Lorraine Annucci
Greer Brown
Tiffany Giangiulio
Shira Gladstone
Anita Greene
Kirsten Jacoby
Nicole Robertson
Raina Savitsky+
Hayley Teich
Holly Thompson
Lauren Van Hoesen+

Tenor

Devon Battaglia
Paul Discascio
Thomas Gamarello
Myles Gobeille
Joshua Hermias
Christopher O'Dwyer
Andrew Powers
Derek Wilson
Nathan Zander

Bass

Christopher Delp+
Michael Farbman
Zach Farrell+
Parag Gupta
Charles Hagaman
Ryan Hansen
Jonathan Havel
Todd Hunter
Matthew Ilardi+
Christopher Janneck
Christopher Kramer
Richard Kurz
Jeffrey McDermott
Brett Philpotts
Daniel Schankel
Tyler Tate
En-Tseh Wang

Members of Community Music School Chorus
Marie Gelsing Miller and Debra Field, *Directors*
Ruth Maletz, *accompanist*

Barbara Ballard	Vanessa Goodman
Joanne Bateup	Sally Henien
Hillary Beal	Sylvia Henien
Camille Claessens	Sophia Martin
Layne Cole	Ju'Nae McDuffie
Ashley Coleman	Caitlin McNeish
Tanner Coles	Kathryn Miller
Megan Dawson	Alana Molloy
Kara DeBoeser	Ellen Morrisette
Marc DeBoeser	Nicole Novak
Rachel Evanowski	Nicole Sardella
Anna Field	Laura Schoenen-Nash
Melyssa Flythe	Lacey Ward
Andrea Fritchey	Yuki Yoshida

Off-Stage Brass (1812 Overture)

Richard Weisman, trumpet
Peter Passaris, trumpet
Joel Garcia, trumpet
Jim Roberts, french horn
Susan Glod, french horn
John Linkert, trombone
Rob Gendall, tuba

Don't miss the upcoming LU PHilharmonic concert...

All-Tchaikovsky!

with special guest artist, Eugene Albulescu, *pianist*

Piano Concerto No. 1

Andante Cantabile for strings

Romeo and Juliet Fantasy-Overture

Friday, December 7, 2001 8 p.m.

PROGRAM NOTES

Every piece of music has its own history, and the works featured tonight are no exception. This stirring concert, which features the combined forces of the Lehigh University Philharmonic Orchestra and the Lehigh Choral Arts, is a testament to the triumph of the human spirit. From a composer's nostalgic and passionate evocation of his native land, to the fearful conflict between gods and humans, to a vivid portrait of the hard-won Russian battle of 1812, this performance will illuminate the exciting and unique stories behind each of these pieces.

— Sepi Bazel

Antonín Dvořák: Cello Concerto in B Minor

Full well did Dvořák know of the difficulties of writing for the cello as a solo instrument, the danger of swamping its robust, earthy tone within the resplendent sonorities of the modern, Romantic orchestra. With the notable exception of the Haydn and Saint-Saëns concertos, few cello concertos existed during the composer's day. Before Dvořák left for his journey to America — the same trip that would produce the famous Symphony No. 9, "From the New World" and the "American" String Quartet No. 12 — friend and cellist of the Bohemian Quartet, Hanus Wihan, suggested to him the idea of a concerto for cello. In 1894, he attended a performance by the New York Philharmonic of Victor Herbert's Second Cello Concerto, with Herbert himself playing the solo part. Dvořák was so deeply impressed by the sonic possibilities he envisioned that he began writing his own concerto for the cello that same year, finishing the work in February of the following year.

Even so, the great nationalist composer labored intently over the melodies, rhythms, and form of this, the most symphonic of his concertos. The Cello Concerto is flexible, expressive, richly melodic, deeply felt, and, in a turn away from the other work of the American period, contains very few allusions to the folk-song of the American continent which had provided fertile ideas from which the composer could grow his musical work.

Clarinets and low strings, first dark and quiet, and then full orchestra, restless and heroic, precede the entrance of the cello in the first movement of the concerto. An exposition of the first main theme of the movement gives way to a glorious and serene horn solo which is later carried by the cello and finally by the orchestra as a whole. The developments of both themes, alternating in textures and intensities, melds fluidly into a recapitulation, in which a countermelody in A-flat minor on the solo flute becomes a new and independent thought. A coda brings the movement to an expectant and noble close.

The second movement of the concerto has a simple, three-part rondo form based, according to critic Otakar Sourek, on "several thematic paragraphs which follow one another in rising gradations of expressive intensity." During Dvořák's viola-playing theatre-orchestra days, before he married his wife Anna Cermáková, the composer had harbored a secret passion for her older sister, actress and pupil Josefína. Late in 1894, while Dvořák began work on his Concerto, he received distressful letters from Josefína, who was confined to bed with heart disease. The second theme of the second movement, sung by the solo cello after a stormy introduction by the full orchestra, is an almost literal quotation of the Dvořák song *Lasst mich allein* ("Leave me alone", Op. 82, No. 1), of which Josefína was especially fond.

The third movement centers about a martial rondo theme before the entrance of the solo cello marked *risoluto* in the score. From this first martial strain rapidly develops a series of engaging and rapturous rhythmic motives, each an independent thought. The second section of the finale opens with a Smetana-like melody, which as Sourek states, "breathes a moving, warmth of feeling, utterly Czech in tone." The death of Josefína Cermáková on May 27, 1895 prompted Dvořák to redraft the coda of this finale in June 1895. In this revision, he memorializes her with a quote from *Lasst mich allein*, now in major, dreamily recalled along with the opening theme of the concerto on clarinet and strings. Antonín Dvořák conducted the premiere of his Violoncello Concerto in B minor with cellist Leo Stern in London on 19 March 1896.

Tonight's soloist, David Bakamjian, offers these comments on the Dvořák Cello Concerto: "It is a great honor, privilege and a challenge for any cellist to have the opportunity to play this deeply passionate and heartfelt work. The biographical elements in the concerto that have been noted by some historians lead one to believe that the voice of the cello here is Dvořák's own voice. Dvořák's scoring of the work is very rich and calls for important solos from many of the principal players of the orchestra. That fact makes it a particular thrill to share this experience with Paul Chou and the students in the Lehigh University Philharmonic, whose enthusiasm is invigorating."

— Brian Green

Johannes Brahms: *Schicksalslied* (Song of Fate)

Born in Hamburg on May 7th, 1833, Johannes Brahms was greatly influenced by his father. Not only did young Brahms begin the piano at age seven, but he also gained experience by arranging his father's works. Brahms quickly became fond of the structural element of music. Unlike many of his contemporaries who were exploring new harmonic and formal territory, Brahms chose to work with traditional language and forms.

The *Schicksalslied* ("Song of Fate") is the composer's musical interpretation of Friedrich Hölderlin's poem. The poem contrasts the eternal life that gods enjoy with the struggle man calls "human existence."

*You wander above in the light on soft ground, blessed genies.
Blazing, divine breezes brush by you as lightly as the fingers
of the players on their holy strings.
Fateless, like sleeping infants, the divine beings breathe,
Chastely protected in modest buds, blooming eternally their spirits,
And their blissful eyes gazing in mute, eternal clarity.
Yet there is granted us no place to rest; we vanish, we fall
— the suffering humans —
Blind from one hour to another, like water thrown from cliff to cliff
For years into the unknown depths.*

Brahms begins the piece with musical gestures to create an impression of "aspiring upwards," until orchestral chords interrupt and incite a flare of energy which gradually dissipates into a dark, almost brooding coloring. This device is common throughout the piece, as the sudden change in mood symbolizes man's unrest. Brahms finishes the piece by adding his own perspective that "some of the celestial calm will be found after the struggle has ended."¹

While rehearsing the piece with the orchestra, Professor Paul Chou commented that playing this piece, especially, is "creating a product you can't touch." Perhaps this is what Brahms meant by his above comment on the ending of the piece — although man can never be completely satisfied with his work, some gratification comes when the final product is presented and unable to be duplicated.

¹Adrian Hunter : "*Schicksalslied* (Song of Destiny) for Chorus and Orchestra Op. 54"
www.bombarde.tripod.com/Brahmsworks/shicksals.html

— Andrea Stanus

Peter Ilyich Tchaikovsky: 1812 - *Ouverture Solennelle*

Peter Ilyich Tchaikovsky was born Kamsko-Votkinsk, Russia in 1840. He began his career as a civil servant for his country, but by the age of twenty-two realized that this field was not the only outlet for demonstrating his nationalistic pride. He joined the St. Petersburg Conservatory in 1862 in order to develop his musical talent. There he studied with Anton Rubinstein, a distinguished Russian pianist and composer. Tchaikovsky moved to Moscow and began a high-profile teaching career at the Moscow Conservatory of Music. However, he suffered from severe bouts of depression and ended his marriage to a Russian native after only a few weeks.

Tchaikovsky was instructed in the Western fundamentals and styles of music. This is reflected in his tributes to Italian folk culture, which include *Francesca da Rimini* (1877) and *Capriccio Italien* (1880). He

traveled to Italy and Switzerland in 1877 in an attempt to alleviate his depression. Nadezhda von Meck, a wealthy widow interested in sponsoring fresh talent, funded Tchaikovsky's travels and later his composition debut in the United States. He conducted some of his Russian pieces in New York, Philadelphia, and Baltimore in the last few years of his life.

The "1812" Overture in E Flat Major, composed in 1880, is probably Tchaikovsky's best-known work. Tchaikovsky wrote the piece on commission for the seventieth anniversary of Russia's victory in the Battle of Borodino, when it maintained independence from Napoleon's 1812 invasion. The patriotic and programmatic piece tells the story of the battle and Russia's triumph.

The piece is solemnly introduced by the Russian hymn, *God, Preserve Thy People*, which represents the goodness of Mother Russia before the French invasion. This peaceful mood is disrupted by a jolting orchestral entrance, foretelling the coming war. A snare drum, then horns announce Napoleon's march into Russia, which is represented by the French hymn and national anthem *La Marseillaise*. Tchaikovsky portrays the battle between Russia and France in a fugue in E-flat minor by contrasting the French anthem with a Russian folk song *U vorot*. At first, France triumphs, and bits of *La Marseillaise* occasionally rise above the overall din. The Russians retreat, and the mourning of the people is expressed in the re-emergence of the Russian folk song. The Russian-French battle resumes, resulting in another French victory and more Russian mourning.

Battle resumes a third time, and finally Russia prevails. This victory is one of both the land and the people (as heard by music from the Russian folk song and hymn), because historically, the Russian winter was the main factor in Napoleon's defeat. The development section of the Overture is a fugato, bringing all the themes into conflict and portraying France's retreat with a series of cascading scales before the brass and percussion gather to introduce the climactic coda.

The coda is the Overture's glorious claim to fame. As the final strains of *La Marseillaise* die out with the descending scales, the booming percussion cannons give a valiant introduction for the Russian national anthem (of the time), *God Save the Czar*, played by woodwinds, brass, and a separate brass band with the phrases interspersed by strings, woodwinds, and bells. The incredible volume and intensity of this celebration show why the Overture was intended for open-air performance. In the midst of saluting cannons and pealing church bells, Tchaikovsky mixes *God Save the Czar* with the solemn Russian hymn that began the overture, and he even puts in bits of the march that announced France's invasion—but *La Marseillaise* is gone. The Overture ends with the rhythmic melody of *God Save the Czar* and cannon salutes, all joyfully proclaiming the Russian victory.

— Daria Blyskal and Gail Bauer

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List complete as of October 12, 2001.

Errors or omissions should be brought to the attention of Kate Besterman,
 assistant development director for Zoellner Arts Center, at 610-758-5322 or 800-523-0565
 or email k.besterman@lehigh.edu

Lehigh University Music Department

2001-2002 Season

September

- 12, 14 at 8pm, Rossini's *Il barbiere di Siviglia*
 & 16 at 3 pm (The Barber of Seville) with supertitles
 30 at 3 pm Lehigh Faculty Trio: Chou, Bakamjian, Albulescu: Haydn, Brahms, Turina

October

- 26, 27 at 8 pm Philharmonic Orchestra and Choral Arts. Tchaikovsky, Brahms, and Dvorak's Cello Concerto

November

- 1 at 8 pm Fusion Fest: Herbie Hancock, Chick Corea, Miles Davis
 2 at 8 pm Jazz Ensemble, Band and Combo: Ellington, Basie, Thad Jones
 3 at 8 pm New York Jazz Rep Orchestra: *A Tribute to Artie Shaw*

December

- 1 at 8 pm Wind Ensemble: *Pipes and Band: Music of Ireland and Scotland*
 3-7 at noon Noon Recitals: Solo performers and chamber groups
 7 at 8 pm Philharmonic Orchestra: All-Tchaikovsky, including Piano Concerto No. 1
 9 at 4, 8 pm Choral Arts: *Christmas Vespers* at Packer Chapel

January

- 25 at 8 pm Lehigh Faculty Trio: Chou, Bakamjian, Albulescu: Dvorak, Beethoven, Tcherenpin

February

- 3 at 3 pm Jazz Faculty Combo: Music of Elvin Jones
 16 at 8 pm Senior Recital: Jeffrey McDermott, baritone
 17 at 2 pm Senior Recital: Meredith Flaster, soprano
 17 at 4 pm Senior Recital: Martín Utreras, pianist

March

- 23 at 8 pm University Choir: Bach, *Magnificat*; Cantata 4; Orchestral Suite No. 3
 24 at 3 pm Eugene Albulescu, pianist: Haydn, Mozart, Beethoven

April

- 6 at 8 pm Scenes from Opera and Musical Theatre: Fully-staged excerpts
 7 at 3 pm Symphonic Band
 7 at 7 pm Senior Recital: Jessica Brams-Miller, soprano
 12 at 8 pm East Winds Quintet: Faculty perform Nielsen, Barber, Carter
 18 at 8 pm Fusion Fest: Led Zeppelin and Jimi Hendrix
 19 at 8 pm Jazz Ensemble: Classics and new music for big band and combo
 20 at 8 pm New York Jazz Rep Orchestra: *A Tribute to Miles Davis*
 21 at 2 pm Junior Recitals: Beginning on the hour, each student performs forty minutes
 24-26, 27-29 Noon Recitals: Solo performers and chamber groups
 27 at 8 pm Philharmonic Orchestra: Brahms, Mussorgsky, and winner of the Concerto Competition
 28 at 4 pm Senior Recital: Cris Frisco, tenor

May

- 3, 4 at 8 pm Choral Arts: Orff's *Carmina Burana*, Debussy's *Nocturnes*
 5 at 3 pm Wind Ensemble: *Rhapsody in Blue*
 5 at 7 pm Senior Recital: Thomas Gamarello, tenor
 6 at 8 pm LUVME: Student composers concert